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RAY LEWIS
Editor and Publisher
THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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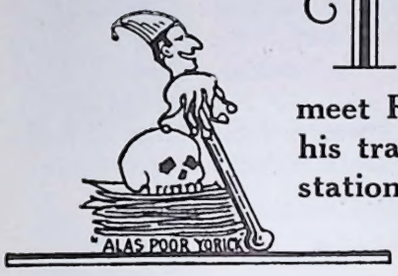
WHEN ROBERT TAYLOR REACHED LONDON



THE police force, in uniform, and out of it, was there to meet Robert Taylor, when his train reached Waterloo station, London.

Ten men, plainclothes men, from the police department met the Waterloo train. They were not Robert Taylor's fans, but back of them were approximately three, or four, or five thousand people, male and female, the gentler sex predominant, who were the Metro-Goldwyn-Mayer star's fans; and if it meant another war, they were there to see the star of stars.

But London's plainclothesmen have a way with them, and they do their stuff quickly, swiftly, no "muddling through" for them when they are on a job; and their job was to prevent a few hundred people from being crushed in the great rush. Incidentally, Robert Taylor, albeit, braced for a smiling encounter, may have been a little the worse for wear if that crowd had had its way.

London knew what happened when Taylor left New York city, there would be no wounded maidens, if the London police could prevent it; and the method was to lift Taylor bodily, carrying him in the opposite direction to the waiting throng, place him upon a milk lift and he descended to where a taxi awaited him, and which drove him to Claridge's.

A shock-squad of police restrained the crowd which was intent upon breaking through the barrier the moment it got a glimpse of him.

It was a motion picture which no director, or publicity impressario staged, and it was not until forty minutes later, that the loudspeakers announced that Taylor was not there, that he had arrived and departed to his hotel, when the crowd began to disperse.

Four M-G-M executives met the ship at Cherbourg, the Chief of London's police force was on the train when it reached Waterloo, and although the M-G-M forces decided that Robert Taylor had to go through with his London welcome, the Chief of Police decided that it was too dangerous.

At Claridge's, Bob Taylor told the crowd that he was sorry about what happened at Waterloo Station, it was not his fault, the Chief of Police was afraid that someone would be hurt, "and," added Taylor, "it wasn't me he was worried about, but you." With which smiling remark Taylor flicked his cigarette over the balcony, and nearly precipitated a "small riot". A few hundred women scrambled for the souvenir among the five hundred who had waited from 6.30 A.M. until 1 P.M. to catch a glimpse of their Screen god.

And, now you know, or at least should know the make-up of humans which make Dictators. Hero-worshippers, it's in the blood.

RAY

RAY LEWIS

PRESENTS

IF you have lived in a country where it was illegal to sell a franchise for pictures before they were made, or even after they were made, where it was against the regulations, as set down in the Film Quota Act, to even discuss the possibilities of such a deal, how good, by way of a binding contract for the party of the first part, and the party of the second part, would such an agreement be if it was passed from one party to the other by the process of mental telepathy?

Not having heard of any legal rights governing a contract evolved through mental telepathy, I am, however, intrigued with the thought as to whether a contract would be binding if one party said to the other, "I just had a brain wave. I heard you talking to me, and offering me a five year's franchise of your pictures, numbering fifty-two, for my chain of theatres throughout Great Britain. Did you happen, at three P.M., the afternoon of August—, to have been thinking that if there were no Government restrictions, that you would make me such an offer?"

Let us further propose that the producer-distributor, in reply, said, "How strange! At three P.M., on the afternoon of August—, I WAS thinking precisely that thought".

PRAY let us continue. Having told each other what they had thought, would such a contract be binding? Would it be contrary to law, if both parties said, "the wish is father to the thought, how we would like to make such an arrangement, providing, of course", the producer-distributor would add, "that the percentage is forty percent for all the pictures".

The exhibitor replies, "If it were possible by law to make such a deal, such terms would be agreeable to my company".

It is a warm day in London, very warm, but the heat has nothing to do with this presentation of a franchise contract projected through the medium of mental telepathy. But, rather has it to do with memory of the eighteen percent dividend which a circuit of theatres in Great Britain earned during its last fiscal year.

The prosperity of this chain of theatres was built up by the presentation of American-made pictures, and being a shrewd Scotsman, is it not possible that its chairman, Mr. John Maxwell, purchased an interest in Gaumont-British for the sole purpose of ensuring pictures for his theatres, which the controlling interest in G-B would have given? Also included was an advantage over 20th Century-Fox, the lattter company which also invested, several years ago, in G-B, without securing control of that company.

Not succeeding in getting control, Mr. Maxwell, proceeds with the business of litigation, and we hear no more concerning his deal with G-B, because, to use his own words, the matter is "sub judice".

GENERAL Film Distributors, Mr. C. M. Woolf's company, are releasing the G-B product. The studios at Shepherd's Bush are not being utilized for production purposes; the other studio location of G-B, where most of Alfred Hitchcock's box-office winners have been made, has been sold to the town council for a graveyard. Alas Poor Yorick, as the Irishman said, in looking at Niagara Falls for the first time, in wonderment, "The works of God are most damnable".

But lest the exhibitors in Canada, and the U.S. are not aware of legislation which was precipitated in England by the exhibitors who were opposed to what is termed, "blind and block booking", and which prevents anyone from even using mental telepathy to line up, or secure product, before each of the pictures involved has been made, and trade-shown, we acquaint you with this fact, and further add this wise saying of a Swedish Chancellor back in 1648, who advising his hesitant son to accept the appointment to represent Sweden at the Peace Congress then being held at Westphalia, added, "Dost thou not know, my son, with how little wisdom the world is governed?"

At the Savoy, the other evening, I could have sworn I saw Darryl Zanuck, but someone who should know, tells me that he is in Hollywood. Dear me, it certainly upsets my set-up on the M-G-M-20th Century-Fox-G-B-John Maxwell-Dr. Giannini and Joseph Schenck conferences, of which I cabled The Digest, and so another mental telepathy franchise possibility "gets the air".

(Continued on Page 9)

20th Century-Fox's "Thin Ice" Earns 46 Holdovers First Week Released.

ANOTHER SHORT FOR FEATURE BILLING

from the NEW UNIVERSAL!

'Millions of screen fans hungering for a glimpse behind the scenes of an actual motion picture studio will have their curiosity gratified. A worthy successor to 'You Can't Get Away With It' as a short feature exploitation special!"

BOX OFFICE (Merit Award)

"Universal, which gave the trade the prize winning 'You Can't Get Away With It' now comes forth with 'Hollywood Screen Test' which is also deserving of high praise. Has swell exploitation angles. Women will like it especially!"

PHILADELPHIA EXHIBITOR (August Award)

Deserves prominent billing!"

SHOWMEN'S TRADE REVIEW

It is the stuff which audiences of all kinds will receive with approval and enjoyment!"

MOTION PICTURE DAILY

"Audiences will get a kick out of this trip behind the scenes in a movie studio!"

FILM DAILY

SPECIAL PRESS BOOK!
SPECIAL TRAILER!
SPECIAL LOBBY DISPLAY!
SPECIAL POSTERS!

HOLLYWOOD SCREEN TEST

THE PICTURE THAT ANSWERS A MILLION QUESTIONS!

Screen Play by Lionel Margolies

Directed by Sylvan Simon

Produced by Charles F. Ford, who gave you "You Can't Get Away With It"!

DEVELOPING GRACEFUL POSTURE!

One of the many fascinating inside studio

DIGEST REVIEWS AND PREVIEWS

Uptown Theatre - Manager Jack Arthur

"LOST HORIZON"
COLUMBIA

COLUMBIA'S million dollar production, fresh from world triumphs via the box-office as a roadshow attraction, is now being nationally released at popular prices, and comes this week to the Uptown, Toronto, where your reviewer availed himself of the opportunity to see this splendid screen attraction for a second time.

"Jay L."

IN the April 24th issue of The Digest, we ran a full review on "Lost Horizon", and if you recall, were most lavish in our praises of Mr. Capra's offspring. After seeing the picture a second time, we feel that said lavishness was rather on the conservative side, but to evade the tiresome duty of scribbling another review, we give you the choice morsels from the April 24th issue:

"A dramatic spectacle, the equal of which has rarely been seen upon the screen, 'Lost Horizon' is the first collaborative effort of Director Frank Capra and Scenarist Robert Riskin since the delightful 'Mr. Deeds Goes To Town'. Columbia really went to town on this one, spending, it is said, $2,000,000 for production costs, and many thousands for publicity. That the money was well spent, is evident by the general acclaim which has met the finished product. The massive set of the lamesery, Shangri La, built at a reported cost of $100,000, is a thing of unparalleled beauty and magnificence, and is in perfect tonal quality with the rest of the picture.

"The work of all the principals is excellent. Colman has never been better. Jane Wyatt as the lovely Sondra, supplies the love interest satisfactorily, and shows real promise for future screen success. Isabel Jewel as Gloria, walks away with almost every scene she is in, registering hysterics most convincingly. Edward Everett Horton and Thomas Mitchell brilliantly supply the comedy 'to offset otherwise heavy material, and Horton in particular, gives an outstanding performance. Sam Jaffe as the High Lama, and H. B. Warner as Chang, are notable characterizations, with Jaffe's make-up one of the high spots of the production.

"While at times the philosophy discussed may be above the grasp of the 'hoi polloi', the genuine entertainment of the picture is such that it successfully surmounts this difficulty. 'Lost Horizon' will win the gratitude of the theatre-going public everywhere, as a remarkable example of screen entertainment."

OUR feelings are unchanged, and our predictions have been fulfilled. Everywhere, "Lost Horizon" has met with enthusiastic reception from the public, while a roadshow attraction, and now it is possible for YOU to present this magnificent production to your patrons at popular prices, at the same time netting a handsome profit for yourself. Don't miss this!

Hollywood Theatre - Manager Raymond Allen

"THE GIRL SAID NO"
GRAND NATIONAL

HERE is a pleasant little independent effort that packs plenty of entertainment for the masses, plus some excerpts from the Gilbert and Sullivan operettas which will prove a distinct treat for the music lovers and old-timers.

DESPITE the lack of any big names, you will find such names as Robert Armstrong, Irene Hervey and Edward Brophy may suit the marquee okay. Incidentally Irene Hervey comes through with one grand performance, making the transformation from a tough dime-a-dancer to an ordinary nice girl quite convincingly. Armstrong also does excellent work, and Paula Stone, William Danforth and Edward Brophy are right in there holding up their ends to good advantage.

ARMSTRONG plays the role of a race track tout and horse broker, who falls for a taxi dancer. Warned by his pals what will happen, Armstrong bets $1,000 that he will not spend more than ten dollars on the girl. The first date nicks him for plenty, and he determines to get the $1,000 that he owes his pals, from the girl who had taken him for a merry ride. Posing as a theatrical agent, he convinces her that she has histrionic ability, and promises to get her into a Broadway production, if she will finance the proposition. Girl agrees, takes lessons in singing, dancing, poise, diction, etc., Armstrong getting a kick-back from the instructors. He recruits a group of old Gilbert and Sullivan players, telling them that the girl is financing a show, and rehearsals start. Irene Hervey, the girl, in the meantime falls for Armstrong, thinking him on the level, and on opening night, with the theatre packed full of free patrons, Armstrong breaks down and confesses the whole thing is a phoney. Girl forgives, audience likes and critics praise the show, and everything is hotsy-totsy.

A SIMPLE story, admittedly, but well acted, capably directed, and with much that is pleasant entertainment, this stacks up with the best of the B pictures. Exhibitors will find that it is completely satisfying to all types of patrons. Good for top billing on any dual.

PRODUCED, directed and written by Andrew L. Stone, this is, in truth, an Andrew L. Stone production. Running time: 75 minutes.

"VARSITY SHOW"
WARNER BROS.

"VARSITY SHOW" is the best Warner musical we have had in some time. A rabid departure from other musicals in which Dick Powell was starred, in this the whole picture is not Powell, rather is more emphasis placed on the story and on the supporting players, and this factor tends to make the production better in every department.

Critics Hail "Stage Door" As Greatest Hit Ever Produced By RKO Radio.

DIGEST REVIEWS AND PREVIEWS

THIS marks the film debut of Fred Waring and his famous Pennsylvanians, with Fred himself, Johnny Davis, Priscilla and Rosemary Lane given featured parts in the story. Fred goes over big, having a good screen personality, and plenty of publicity from the radio giving him a good send-off. Priscilla Lane carries the leading feminine role opposite Dick Powell, and as one of the songs points out, "You've Got Something There". Sister Rosemary, a lovely blonde, also shows further screen promise. As for Johnny "Scats" Davis, he's swell, both singing and acting.

DICK POWELL, graduate of Winfield College, and now a Broadway producer—of flops—is recruited by his former Alma Mater to help with the production of their annual show. Ted Healy, Powell's assistant, goes along with his boss, and the two are received with open arms at the school. Dick takes the show in hand, and the school, and Mabel Todd take Healy in hand, and all is going well, until opposition is met by Walter Catlett, high-brow professor, nominally in charge of the show. Catlett demands Powell's dismissal, and students declare a strike against Catlett. Seeing that the only way to settle the strike, is to leave, Powell regretfully departs, leaving behind him heart-broken Priscilla Lane, one of the students. Later, the students learn that Powell is down and out, having produced nothing but flops for three years, and the gang decide to help him out. They take the whole show to N.Y., seize a theatre, and when threatened with arrest for trespassing, stage a sit-down strike. The whole police force, the national guard and the mayor are called out, but the sweet syncopations of Waring's band, and the comeliness of the co-eds win over the opposition, and the show goes on, a big hit.

POWELL does good work, singing fewer songs, but the ones he does sing, very well. Ted Healy steals the whole picture as the hard-boiled stage-manager. His scene with Walter Catlett when he gives the latter the mumps, is one of the funniest sequences you have ever seen. Mabel Todd, a newcomer, also contributes some swell comedy, and looks like a comer. Of the others, Lee Dixon, Sterling Holloway, Edward Brophy and Roy Atwell are outstanding.

THE picture was made for laughs and music, and it achieves both ends most successfully. Best songs are "Old King Cole", "You've Got Something There", and "Moonlight On The Campus". Production number staged by Busby Berkeley, and featuring Waring's band and the ensemble, is tops for this type of number.

PICTURE will do excellent business anywhere, and at present is in its second week at the N.Y. Strand, having garnered a big gross the first seven days.

"Jay L."

Follow the Example of Successful Theatres - -

USE National High Intensity Projector Carbons

HIGH Intensity Projection allows ample general illumination for comfortable vision from the moment of entrance into the theatre. It dispels that annoying period of blindness. Patrons appreciate the ability to find their seats without stumbling or groping. National High Intensity Projector Carbons, in addition to comfortable vision, bring the further satisfaction of perfect projection. They improve the depth and realism of black and white and make colored pictures especially pleasing.

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WASHINGTON FILM DIGEST

(Special to The Digest by George W. Mehrtens, Columbia Trade Press Service Staff Correspondent)

WASHINGTON, D.C., Sept. 13—(CTP)

ABRAM F. MEYERS, Allied States General Council in a special interview here this week revealed that he had accepted the invitation of Governor William A. Langer of North Dakota to join in the fight to preserve the North Dakota Law "divorcing" producers and distributors from the theatre field. Allied's general council revealed that he was at present working on the briefs to take to North Dakota with him to aid Governor Langer's legal staff defend the state statute.

"I expect to leave for North Dakota just as soon as I can," Meyers told The Digest, "and I feel more than optimistic as to winning the case."

Allied States, through Meyers, only a few weeks ago filed a suit with the Federal Trade Commission charging Paramount Pictures Inc. with false and misleading representation. Under the law the State has 20 days in which to file answer to Paramount's attack in the North Dakota case. The expiration date comes up the latter part of next week in the Fargo Federal Court.

The North Dakota Divorcement Act is a model for other measures introduced in various states at Allied's behest and with their support. In that state the divorcement act prohibits any producer or distributor from owning any theatre within the state. Paramount is seeking to enjoin the Governor and state officials from enforcement of the law.

CBS BUY - INS

ACQUISITION of interests in Columbia Management Corp. of California and Columbia Concerts Corp. by the Columbia Broadcasting System was reported today at the Securities and Exchange Commission. CBS advised the commission that on Aug. 13 it acquired 27½ percent of the authorized capital stock of the management corporation at a cost of $27,500 in cash and 22½ percent of the capital stock of the concerts company for $22,500 in case.

It was stated that CBS already owned 54 percent of the outstanding common stock of Columbia Concerts and 100 percent of the outstanding preferred.

TELEVISION DEVELOPMENTS

SLOWLY but surely those interested in television are laying legal foundations for the development of their work. The Federal Communications Commission this week received the application of the National Broadcasting Company for a grant of authority to erect a new television broadcast station in the area of New York City and Camden, N.J.

The station would operate on a frequency of 175,000 to 180,000 and 92,000 kilocycles with visual power of 100 watts. Capital City theatre men appear to be confident that television when and if it finally does arrive will make little or no difference to the regular movie going public. Sydney Lust for instance, owner and operator of a large chain of motion picture houses here in the District, believes that despite the commercial possibilities of television people will still want to gather in large groups for entertainment. Television he says will never be able to put on the extravagant sets that are being constructed in Hollywood at the present time. Furthermore, Mr. Lust states, it would be impossible to produce enough movies to sustain a television program with as much entertainment as present day radio is giving.

$2,000,000 FOR WARNER BRITISH PRODUCTIONS

OF MUCH interest to the Motion Picture Industry was the announcement by Warner Bros. that they expect to spend $2,000,000 or an average of $100,000 on each of twenty features scheduled for production at its Teddington, England, studio.

Speaking for the organization Joseph Hummel, foreign sales chieftain declared, "We are prepared to comply with the quota law." Hummel pointed out that his company's Teddington studio has a modern set-up capable of handling all necessary production.

Business abroad is very good, Hummel said, and added that he looked forward optimistically to the coming year.

* * *

FARM and GARDEN

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Our large, illustrated catalogue — a true Gardening Encyclopaedia — will soon be ready. To compile a list of appropriate addresses of genuine gardening friends we will send you FREE a nice assortment of HYACINTHS, TULIPS, DAFFODILS, CROCUS, IRIS, ANEMONES, GLADIOLI, etc., 325 bulbs in all, which is sufficient for a wonderful display. It suffices to send us for packing, carriage, etc., a ONE dollar note by registered letter, and to mention your name and full address in block letters. Do not send coins or stamps. Please, mention also the name of this paper. Dispatch, carriage paid, all over the world, without increase in price. KWEEKERY TULPENBURG, Postbus C 397, AMSTERDAM-C., HOLLAND, Europe.

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EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

Warner's Technicolor Production, "Adventures of Robin Hood" Budgeted at $1,600,000. Errol Flynn and Olivia De Havilland Co-Starring.

RAY PRESENTS

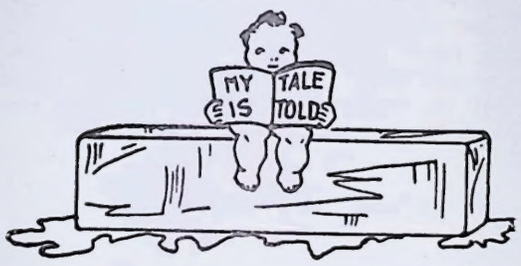
(*Continued from Page 4*)

HOWEVER, it may be that the Big Guns are doing some "schwitzen" on the subject at Carlsbaad. It isn't the best place in the world to boil out a problem, but does Macy tell Gimbell the easiest way, and the easiest place in which to do business? No, Macy lets Gimbell stew in his own fat, and that's exactly what happens to Big Business men who go to Carlsbaad to take the cure, and who take their business problems with them.

When I heard that Mr. Samuel Goldwyn had retitled one of his pictures, "Spring In Her Heart", I wondered if someone had told him the same story which was told to me. No, don't ask me to tell it, the Censor Board gets The Digest, and Members of Parliament, cabinet ministers, etc., in addition to some very young exhibitors; far be it from me to start a story around the world!

Which reminds me that Joe Rock's "Edge of the World" has gone to Venice, so has "Victoria The Great", for the Film Festival, at which the Award of Merit is to be given.

It also reminds me that "Lost Horizon" is in its eighteenth week at the Tivoli, but moves to the Marble Arch in order to make way for the new Grace Moore picture. Mr. Joe Friedman tells me that Capra's masterpiece, with Ronald Colman in the lead, is breaking box-office records in all its preview showings.



IN THE NEWS

The debonaire Mr. George Brent, whose marital tangles made the front pages this week, when Superior Court Judge Charles Haas of Los Angeles, ruled that Brent's Mexican marriage to Australian cinemactress Constance Worth was valid. Brent's attorneys said they would probably appeal. Brent was suing for an annulment.

AUSTRALIAN FILM DIGEST

by LEON S. STONE

QUOTA WORRIES

AUSSIE Quota lag has N.S.W. Governmental officials sorely worried. Something will have to be done to remedy the present situation which is most unsatisfactory to all parties concerned. Latest inside dope is the Government is seriously considering amendments to the act. And it won't be long before they get busy on some concrete alterations.

WITH eight months of the year gone Government officials are realizing the futility of the Quota scale they drew up, as only *three* pictures have been produced. "Tall Timbers", "It Isn't Done", "Luggers and Lovers" — *all* by Cinesound! In the first N.S.W. Quota year (1936) only 8 out of the required 22 films were turned out; second year (1937) with no less than 30 called for *only three* have been produced. It's one thing to draw up a nicely regulated scale of Quota requirements; it's quite another matter getting "foreign" film companies to fill the bill.

SANEST course would be to reduce the number of pictures demanded by the Quota to about 6 a year—all that local interests are capable of producing at present — in place of the absolutely impossible sliding scale now on the statutes running up to 15 per cent by 1940.

N.S.W. Chief Secretary Chaffey will have to face facts at the end of this year as he did in 1936. Failure of "foreign" (American) companies to come up to scratch on Quota production saw him in a quandry. The issue was sidestepped; American companies were exempted from obligations. State Premier Stevens later declared this only a temporary respite; non-compliance with the Quota during 1937 would have American firms on the Governmental mat.

IF GOVERNMENT sticks to its Quota policy declarations Chief Secretary Chaffey will be compelled to institute legal proceeds against American companies for failure to comply. Courts might easily throw out such prosecution as being unwarranted and illegal, placing the Government in a very awkward position. So Quota act revision is more than likely.

STUART DOYLE, before his resignation from Greater Union Theatres, General Theatres and Cinesound, denounced the Quota as futile, impractical and impossible of operation on its present basis. That Doyle was absolutely correct is undisputable, when figures are examined. Out of 11 pictures made in our home market since January 1936 (Quota established) Cinesound has been responsible for 7 of them! And Cinesound declared itself for a "continuous production" policy regardless of any Quota.

UP-TO-DATE the Quota has only been directly responsible for the appearance of three local films—"Flying Doctor", "Uncivilized", "Rangle River". Latter by Columbia was the only picture produced by an American company. Zane Grey's "White Death" didn't come under this category.

WHAT the outcome of the N.S.W. Government's film Quota deliberations will be is very much up in the air at present. That something drastic will have to be done is apparent.

Universal's "100 Men and A Girl" Proving One Of Year's Biggest Grossers.

BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent)

THREE factors have caused Television to take first place in news importance for this week. First off, Radiolympia revealed the fact that an efficient home television set can be bought for the price of a good normal radio — $175.00. The G.E.C. are displaying on their stand a set at this price which will give a picture 6 ins. by 4½ ins., the accompanying sound being reproduced from the existing radio set to which the new apparatus is plugged in. Moreover fourteen or fifteen firms are demonstrating television sets at the show. In the second place, and this has more vital bearing on our trade, Oscar Deutsch, head of the important Odeon circuit of cinemas, announced last week the possible installation of television throughout all Odeon theatres and the definite fitting up of the Scophony system of television reception in the new Odeon at Leicester Square. Mr. Deutsch is already in negotiation with the B.B.C. to receive their own television sessions. Thirdly, the B.B.C. have announced that one of their mobile television units is to be stationed at Pinewood Studios for several days to give direct shots of films in the making. Film stars, including Jessie Matthews and Maurice Chvealier will be seen and transmission will be direct from the film stages on three nights of the program. In the afternoon transmissions, owners of television sets will be able to see the workshops, power house, plasterer's shop and other technical aspects of the film producing business usually undisclosed to the public.

These three news items have supreme significance for the show business. People will be able to get television sets cheaply. The big film exhibitors are already awake to the possibilities of televised entertainment. New and interesting topics and scenes are being investigated by the broadcasting companies.

We in the film business must be prepared for a revolution as great, no, much greater than the change from the silents of the early twenties to the talkies of the thirties. The moving picture as such will still be supreme in the entertainment world — but it will have an assistant, not a rival, and this assistant will be Television. The theatres will all *have* to have television sooner or later. Imagine, if you can, some great event of national importance televised of an evening throughout the country. Unless the theatres have television available, the general public are going to stay home to receive the televised version of the event. Television *can* be a great ally of the moving picture. It can also be a menace.

Show people *must be prepared to make a treaty with Television.*

CHINESE PREFER ACTION IN FILMS

HAD an interesting chat with Mr. M. Marcus, managing-director of M-G-M in China who is at present spending a holiday in London. It seems that almost ninety-eight percent of the audiences consist of natives who prefer vital, fast-moving films. There is a large proportion of illiteracy and thus sub-titles are useless. The most popular film stars are Laurel and Hardy. The present war has, of course, brought business to a complete standstill and Mr. Marcus will be forced, on his return, to move the film offices from Shanghai to Hong Kong.

"THEY SHALL NOT PASS" NOT PASSED

ONE wonders what is behind the recent banning of the film, "They Shall Not Pass", a picture about the Spanish fighting which has been forbidden to be shown by the magistrates at Paisley. No reason for this action has so far been given. The film is free from any political propaganda and shows with a grim sincerity the futility and misery of civil war. In view of the present European situation there appears to be something rather ominous about this banning.

"SARATOGA" SMASH HIT

I WAS amazed to learn that "Saratoga", the last film to be made by Jean Harlow has broken the business done by "San Francisco" at the Empire, Leicester Square. There have been constant queues and it is inevitable that the picture will have to be held over for a second week to deal with the thousands of film-goers who are anxious to see this M-G-M success.

LESLIE HOWARD BACK

LESLIE HOWARD has just returned to London from Hollywood. Mr. Howard is full of optimism as to the future of the British film and he mentions the possibility of forming a new company of his own dividing his time between films and the London stage. He revealed that he has been studying the life and character of Lawrence of Arabia for the past three years with a view to portraying him in the proposed Alexander Korda production. Howard says that "Lawrence, a typical Englishman of the scholar-poet-adventurer type is certainly the most interesting character I have had to play so far."

World-Wide Pictures Presents ★

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A QUALITY FILMS BRITISH PRODUCTION

Featuring

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WORLD-WIDE PICTURES LTD. LONDON, ENGLAND

Selznick's "Prisoner of Zenda" Holds For Third Week, Radio City Music Hall, Grosses Over $100,000 Second Week.

SHOOTING THE STARS

RONNIE ST. CLAIR, 13-year-old youngster from Dunnedin, N.Z., has been placed under a long-term contract by M-G-M, and will shortly be seen in the production "THOROUGHBREDS DON'T CRY", with Mickey Rooney, Judy Garland, Sophie Tucker and C. Aubrey Smith . . . STANLEY CORTEZ, UNIVERSAL cameraman, and brother of Ricardo Cortez, arrived in New York this week to photograph the New York scenes of DEANNA DURBIN'S next picture, "MAD ABOUT MUSIC" . . . CHARLES CUMMINGS, discovered while singing with his own band in Boston, has been signed for a role in SAMUEL GOLDWYN'S musical extravaganza, "THE GOLDWYN FOLLIES", now in production with Andrea Leeds, Helen Jepson, Edgar Bergen and Charlie McCarthy, and the Ritz Bros. heading the large cast; release will be through UNITED ARTISTS . . . JOHN HOWARD, last seen in "Lost Horizon", has been borrowed from Paramount for the romantic lead opposite LILY PONS in the latter's third RKO RADIO picture, "HITTING A NEW HIGH"; this is the definite title for the Pons vehicle that was tentatively called "It Never Happened Before"; cast includes Jack Oakie, Edward Everett Horton, Eric Blore and Eduardo Ciannelli . . . filming started last week on the new SHIRLEY TEMPLE production for 20TH CENTURY-FOX, namely "REBECCA OF SUNNYBROOK FARM", in which Mary Pickford was starred in the silent version; ALAN DWAN is directing . . . STUART ERWIN'S next starring picture for GRAND NATIONAL will have its title changed from "Face The Facts" to "MR. BOGGS BUYS A BARREL"; Ben Pivar will put the feature into production in about ten days. . . . RUSSELL SIMPSON, well-known character player, has been added to the cast of WARNER BROS. new Technicolor production, "GOLD IS WHERE YOU FIND IT", starring GEORGE BRENT and OLIVIA DE HAVILLAND, with Claude Rains and Margaret Lindsay . . . CLARK GABLE has returned from his vacation and is preparing for his forthcoming role in the M-G-M production, "TEST PILOT", in which he will be co-starred with MYRNA LOY and SPENCER TRACY; VICTOR FLEMING will direct . . . MARY FORBES and ROBERT WARWICK were this week added to the cast of COLUMBIA'S "THE AWFUL TRUTH", which LEO McCAREY is directing, and which co-stars IRENE DUNNE and CARY GRANT . . . MAURICE RAPF, 20TH CENTURY-FOX script writer, is preparing "ISLAND IN THE SKY", a stirring tale of life aboard a dirigible, as a vehicle for MICHAEL WHALEN and GLORIA STUART; production is expected to start in a couple of months . . . GENE RAYMOND and ANN SOTHERN, co-stars of four RKO RADIO pictures, will be teamed again in this company's new romantic comedy, "SHE'S GOT THAT SWING"; also prominently cast are VICTOR MOORE and HELEN BRODERICK . . . WILLIAM GARGAN has been set for the role of "Edwards" in UNIVERSAL'S "A YOUNG MAN'S FANCY", which has developed into one of the most important roles in the picture; FRANCES HUNT, featured with Benny Goodman and Vincent Lopez' orchestras will play the role of "Penny", previously slated for Ella Logan . . . . BINNIE BARNES, having completed her role in GOLDWYN'S "THE ADVENTURES OF MARCO POLO", starring GARY COOPER, has sailed for London, where she will star in the new ALEXANDER KORDA Technicolor musical, "BICYCLE FOR TWO", which will be directed by VICTOR SAVILLE" . . . . PAT O'BRIEN will be co-starred with KAY FRANCIS in WARNER BROS. "RETURN FROM LIMBO", according to a studio despatch; STANLEY LOGAN, who directed Miss Francis in "FIRST LADY", will again be behind the megaphone.

Universal's singing star, Deanna Durbin, whose latest picture, "100 Men and a Girl" is enjoying unprecedented success.

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — 2nd week - Samuel Goldwyn's "Stella Dallas", United Artists release, starring Barbara Stanwyck, with Ann Shirley and John Boles.

TIVOLI—Manager D. Krendall — Shirley Temple and Victor McLaglen in 20th Century-Fox's "Wee Willie Winkie". Also Joe E. Brown in "Riding On Air", an RKO Radio picture.

UPTOWN—Manager Jack Arthur — Columbia's "Lost Horizon", starring Ronald Colman. A Frank Capra production.

IMPERIAL—Manager Tom Daley — Paramount's "Souls at Sea", starring Gary Cooper and George Raft.

SHEA'S—Manager Jerry Shea — Kenny Baker in "Mr. Dodd Takes the Air". Also Frank McHugh and Hugh Herbert in "Mary The Girl". Both Warner Bros. pictures.

EGLINTON—Manager Bob Eves — Metro-Goldwyn-Mayer's "Captains Courageous", starring Spencer Tracy and Freddie Bartholomew.

RADIO CITY—Manager V. Simone — Don Ameche and Ann Sothern in 20th Century-Fox's "Fifty Roads To Town". Also Paramount's "Make Way For Tomorrow", with Victor Moore.

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